

DIFFERENCES BETWEEN CREATIVE DRAMA AND THEATRE

THEATRE	CREATIVE DRAMA
Focuses on product ; on delivering a polished performance that meets certain standards.	Focuses on pleasure in the “ process ”, on learning, creativity, and discovery for its own sake.
Focuses on “ stars ” who have special gifts, talents, and skills as well as an interest in the profession.	Focuses on “ the-actor-in-everyone ” and the “ theatre urge ” to express, be known, seen, and heard.
Emphasizes performer expertise as much as, or more than, the topic content of the play.	Emphasizes drama as one way to explore the topic being studied; the topic may or may not be “theatrical” in nature.
Stresses established standards that must be met and will be judged.	Stresses individual affinity for, and connection to, aspects of the topic that interest you.
The whole group watches a few actors perform.	Full class participation much of the time.
Sharing of techniques and “tricks of the trade.”	Sharing of insight and questions .
Text-based : the literal words of the playwright must be said verbatim.	Drama components-based : centers around character, place, intention etc.
Rehearsed and Directed .	Exploratory , “spur of the moment” exercises drawn from theatre games and techniques.
Line-by-Line accuracy important as is set blocking and movement.	Mixes improvisation with lines; blends the prepared with the spontaneous.
Fosters attitudes of highest possible excellence .	Fosters an experimental attitude, in which mistakes, failures, and exercises that don’t work are viewed as useful learning tools.
Priority-based learning emphasizing “first things first.”	Task-based : incremental learning in small, “doable” chunks.
Trains career professionals in strong theatre skill sets.	Builds long-term skill sets applicable to multiple careers .
Teaches “being private in public”.	Teaches “being present in public”.
Develops skillful, responsive, strong, flexible bodies, and voices.	Develops spatial awareness, personal boundaries, and economy of gesture.
Requires memory, repetition with variation, and consistency.	Allows for verbal improvisation within a structure.
Demands that performers take on “the mask” of Character, as filter of the outer world.	Distinguishes between the Public and Private self in “real life”, as well as between “Roles” and “True Self”.
Trains single artists as unique, irreplaceable individuals.	Values “working as a group” and group processes.
Requires extensive preparation and adherence to set blocking and choreography.	Allows for invention, deviance, creativity, and spontaneity with words and movement.
Inner-Life focus is largely invisible and centers around Subtext and Witness.	Inner-Life is often articulated and made public.
May start out with brainstorming but	Employs brainstorming criteria

soon shifts to set choices based on the “Given Circumstances” of Place, Character, and Situation.	throughout: quantity over quality, and “all ideas count”.
Imaginative, clever choices create uniqueness and “star power”.	Explores the decision-making process itself. Sometimes selects from among many possible choices.